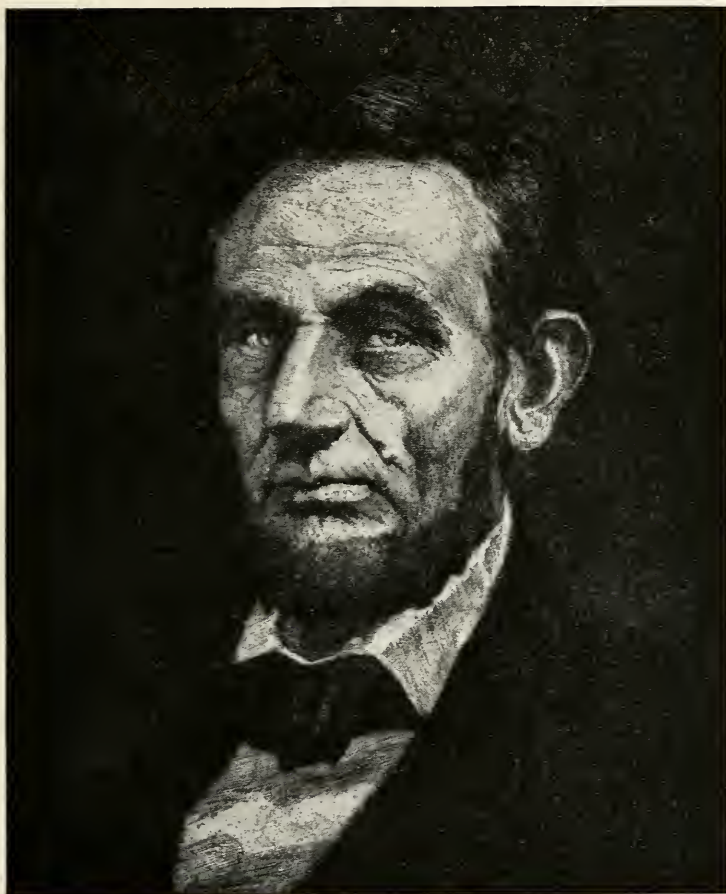


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JUST PUBLISHED



A NEW PORTRAIT OF
ABRAHAM LINCOLN

ARTHUR H. HAHLO & CO.

569 FIFTH AVENUE, NEW YORK

PORTRAIT OF ABRAHAM LINCOLN

ORIGINAL ETCHING BY DAVID ROSEN

ISSUED IN THREE STATES, AS FOLLOWS

FIRST STATE

PROOF FROM THE COPPER PLATE

[21 IMPRESSIONS ONLY] \$50

SECOND STATE

SIGNED REMARQUE PROOF \$36

THIRD STATE

SIGNED ARTIST'S PROOF \$25

NO OTHER STATE WILL BE ISSUED

SIZE OF ETCHING 14 X 17

COMMENTS OF ART CRITICS

A new portrait of Abraham Lincoln, as etched by David Rosen, late of Paris, is a summer art event. Mr. Rosen's portrait is a pleasing addition to the extant Lincoln portraits.

The great war President, who looms large when measured by any other occupant of the Presidential chair, is shown with his full face turned somewhat to the left. It is evident that the other Lincoln portraits with which we are familiar have been carefully studied, and out of these, as a composite, has grown the present Rosen conception of Lincoln.

The portrait is a serious one, and the lines of care and responsibility show plainly upon the saddened face. There is no suggestion of the frivolous Lincoln—the story loving and rollicking one—but the Lincoln of the telegraph office, Lincoln the emancipator, Lincoln from whom we have the masterly Gettysburg address, looks out of the bitten plate with kindly eyes and adorned with a full beard.

The concentration of light upon the face intensifies the background. The large ears, the ample nose, and the wrinkled and scarred face, with the rolling collar and black stock of the period, are admirably composed in exposition of the Lincoln of humanity.

The entrance of the United States into the world war, and the many problems thus encountered, inevitably suggests the harking back to the Civil War and to the dominating figure of Lincoln, which makes the advent of this particular portrait very timely, and endows it with much more than a commonplace interest.

Mr. Rosen is to be congratulated upon his work as revealed in his Lincoln.—W. G. BOWDOIN, *Evening World*

COMMENTS OF ART CRITICS

Considering the intense and universal interest in Lincoln, the number of serious portrait studies of his face is not large. And those that give any satisfaction to one who cares both for Lincoln and for American art may be counted on the fingers. The celebration of the centenary in 1909 was doubtless responsible for some of the additions to the brief list. And the national quickening that has come during the last year is turning the creative mind again to this irresistible yet baffling subject.

There has just been published a new Lincoln that must take rank with the true portraits. It is a life sized head etched by David Rosen. The face is slightly turned, but the aspect is nearer that of full face than profile. The full beard is shown. Evidently the artist has made a study of all the Lincoln portraits, though the photographs taken toward the end of the President's life give the chief character to the work. Naturally the structure of the skull is based on the life mask taken some years earlier, before there was a beard.

Somebody noted the fact that the face was reversed, since it had been made on the copper plate as though that were to be reproduced. When this was called to Rosen's attention he answered with a smile: "This is Lincoln as he saw himself—the Lincoln of the Mirror."

Dignity is one of the marked characteristics of this interpretation. But it is the dignity of character, not an assumption of formal importance. In some respects the etching resembles the portrait by Marshall, but it escapes the touch of blandness. Although it is not lacking in humanity, the emphasis is placed on the keen mind of the man who thought his way through the confusions and prejudices of his time, found the truth and led a nation to see it and to live together in its light.

—ROBERT J. COLE, *Evening Sun*